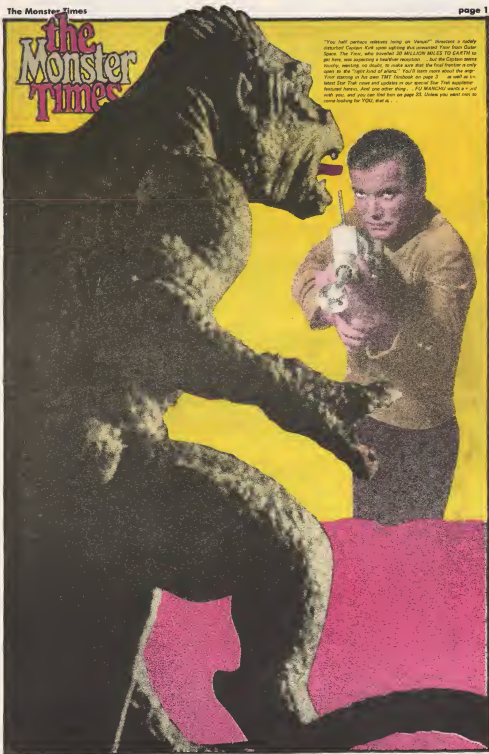


the Monster Times

"You half perhaps relatives living on Venus?" Inevitably a badly disturbed Captain Kirk soon ignites the unweaned Your Own Outer Space. The Year, who involved 20 MILLION RULES TO EARTH to get here, was expecting a head/ear reaction... but the Captain seems busy, seeing, no doubt, to make sure that the final frontier is only open to the "right kind of alien." You'll learn more about the ang-Your starring in his own TMT handbook on page 3... as well as a least Star Trek come and updates in our special Star Trek supplement feature hereon. And one other thing... FU MANCHU wants a - and with you, and you can find him on page 53. Unless you want him to come looking for YOU, that is.



20 MILLION MILES TO EARTH

BY ALAN BRANDMAN

When this violent visitor from Venus wants a fight, he doesn't fool around. Animation fans cite this misunderstood monster as being one of Ray Harryhausen's most chilling creations.

Our filmbook star this issue traveled 20 MILLION MILES TO EARTH... and what did he get for his troubles? The usual, we're afraid. As per normal, this is the tragic tale of a misunderstood monster (from Venus this time) who journeys to Earth to see the world and winds up getting a less than welcome reception. Here to fill you in on all the details is sinister scribe Alan Brandman, who traveled 20 Minutes From Booklyn to bring you this friggin' but in a strange way moving and even a little bit touching story of a violent visitor who should have stayed home.

Never did I dream that this could happen! Why... it's incredible! If only I knew what a horrible beast he was then. Look how he's ravaged the countryside, and doled his path to Rome with tragedy! Maybe, in a way, it's not his fault. After all, nobody ever invited him to this world.... Still, if only I could somehow go back in time, I could change everything. Instead of this final, upcoming confrontation between man and alien invader, there could have been no bloodshed, and a great scientific discovery gained, not wasted. Yes, if only I'd handed over that harmless looking capsule with the strange jelly inside to Commander Calder and the authorities in the first place. Then, everything would be so different. I'll never forget how this whole nightmare began....

At first nothing more than a mere



The doomed rocketship crashes into the Mediterranean Sea in this amazingly effective sequence. Along with its commander and mortally injured crew member, the ship also arrives, in antiquated form, the unwanted visitor men shun. At left, the capsule containing the creature is discovered by a young Italian boy.

speck, then a glimmer, in the awakening sky, the rapidly approaching, mysterious ball of light finally distinguished itself as a rocketship. The American flag boldly braced upon its tail, it was nonetheless veering fatally out of control. The dying spacecraft speedily hurtled across the horizon, before finally plunging into the warm saline waters off Sicily. My father, a fisherman, long since awake and busy at his labors, drops his lines and heads his tiny boat out towards the wreckage. Never has he seen an aircraft, scarcely a vessel so tremendous.

And yet it is only the rear and tail sections which remain visibly perched above the water. Eyes intently fixed upon the scene, particularly on the huge hole which has been ripped in the side of the vessel, he nervously awaits some kind of response. But, arriving none, and fearing the ship to be on the verge of sinking, my pop leaps into the sea and swims towards the newly made opening. Once inside, he is greeted by fumes of smoke and the stench of death. Working his way through a mass of dead bodies and complex instrument panels, whose meaning he cannot begin to fathom, he comes upon what seems to be the only two possible survivors and wrangles them outside just as the craft disappears into the ocean for good. Harmedly, he then speeds them to shore and a hospital.

FROM VENUS TO SICILY

These turn out to be quite historic men whom my father has fished out of the sea. The living, hansen remnants of man's first trip to Venus, they now lie unconscious in the small village hospital, surrounded by doctors, scientists, and military personnel of every description. The younger, and more critically ill of



The Year (as the creature is called) is captured by frightened Earthlings and strunged to a giant table in a mere moment of a battle that took place (though less successfully) in AIP's AMAZING COLOSSAL MAN, released the same year.

IT CAME FROM OUT OF THE CAPSULE

This is where I play my significant role in the story. For, while I was playing cowboy in a secluded cavern by the seashore, the aforementioned capsule rolled into the cave. Its contents glowing with a brilliant luminosity, my curiosity impelled me to open the lid. Out tumbled a mass of solidified jelly, but seemingly containing something else within. I wasn't really sure what to make of it. Doctor Leonardo, the old professor of the traveling circus, would probably find it interesting. Maybe he'd give me a couple of hundred yen for it to boot. He'd done so in the past. Why not now?

Anyway, I made tracks to the doctor's old van. He asked me what I had for him this time, with a gentle kind of smile beginning to break upon his face. I knew I had it made. I took out the glass cylinder and placed it on the table before him. "What's this?" he admonished. Then, he opened the lid, and out came

the mysterious gelatin. This time, however, it began to throb from within, and the form impressed within strained for release. Hopt... and it was out.

"This is amazing!" roared the old doctor, "this is positively amazing!" On the table before us, prancing about on its hind legs was a miniature creature which looked very much like a baby Drossel. Like a baby Tyrannosaurus Rex. Except for 2 or 3 important differences. For one, its face. It seemed more rounded, almost catlike, than that of a reptile. Indeed, it even possessed whisker-like projections as well. Secondly, it moved more gracefully, and had better balance and control of its limbs than any dinosaur could possibly have. Its massive, strongly formed spinal column could clearly be seen outlined against its skin. But, lastly, and most amazingly so, was the creature's keen sensitivity. It seemed so incredibly aware of everything that was going on. And it produced a funny sort of stifle as well... as if concentrating upon the situation it was in. Why, in a way, it

the two, succumbs to a fatal coma induced by wounds and foreign infection. The only survivor is Commander Calder, somewhat older and graying. In his forties. His injury is minor, and out of springs from his hospital bed with a most incredible story to tell and a warning which, he implies, must be heeded. His crew, it seems, was largely wiped out by disease and by certain creatures bred on Venus. He and a few others managed to make it back to the ship. But on the ensuing flight home, the sickness inflicted all but his, and mechanical difficulties experienced upon re-entering earth's atmosphere accounted for a forced landing.

For a second he paused, glancing over to the adjoining bed, where the last of his crew had just been pronounced dead. Then, regaining his composure, he informed us that a specimen of Venusian life had been brought back aboard the ship, sealed in a long, glass container. He asked if it had been recovered. When informed that it hadn't been, he gleamed that the area of the wreckage he scoured until it was found. Anxious to pacify their worry, seemingly half-conscious commander, Major McIntosh promised that a thorough search would begin right away.



Here we see the initial capture of the Year, while the creature is "only" the size of your average football player. He doesn't stay that size for long, however.

Commander Calder (WILLIAM HOPPER) keeps the beast at bay after the slaying of the strange slugsman, Luciane, and his faithful dog. The Year, bewildered by the horrible creatures, strikes out in anger and fear.



almost seemed human. That was enough for me. I made tracks once again, not even bothering to stop when Doctor Leonardo said that he had a nice reward for me.

THE SEARCH GOES ON

Meanwhile, the search for the capsule was proving unsuccessful, and Commander Calder was getting very nervous. He spoke to my father, who knew nothing about it, and then came to me. I was really confused now. I'd already given it to Doctor Leonardo... but still, it seemed like my duty was to tell the commander about it. Finally, I told him everything. He was greatly relieved at first. But then, when I told him how the thing had "hatched," he grew nervous once again. Promising me a cowboy hat and a trip to Texas, off he went to try and intercept Doctor Leonardo.

He came about an hour too late. Leonardo told him how the amazing little creature had dozed to size within just a few hours, and that bow, before long, it

became necessary to put him in the cage that formed the rear end of the van. While checking in on him in the morning, with his assistant Maria, the creature broke through the bars, leaped out of the cage and disappeared into the countryside. When asked how large he had grown, the Doctor indicated that he was already about the size of a man. The military was notified at once and search parties were organized. But all one could really do was wait. Wait until this extraordinary creature showed its face once again. . . .

MAN VS. MONSTER

Luchino was a rugged man. Some men called him mean. But, they really didn't know him very well. If he was coarse or unfriendly it was only because his twenty-five years of sheep-herding had subjected him to catastrophes of every variety. Or, so he believed. . . . Into his animals' grazing pastures, there came an unwelcome visitor that night. His dog sensed it before he did, and woke him with the squeals of his incessant barking. Grabbing his shotgun, he hastily doffed his jeans and set off for the barn, where all the ruckus seemed to be coming from.

Once inside, he was greeted by the sight of his dog, laid out, strangled and crushed to death. He looked around, but saw no clue. Then, over in the corner, he saw a huge shadow. Nibbling from his huge sacks of sulphur, he espied a demon more hideous than any he could ever dream up. Hurling abandoned his gun some twenty paces back, by the side of his slain dog, he reached for the nearest possible weapon, a pitchfork, when, suddenly, an arm from behind grabbed him and held him in check. It was Calder. "Be very quiet," he urged, and signalled his men to ready a trap for the creature. But, Luchino, whether out of fear or anger over his dog's death, could not be so patient. Again, he quickly grabbed for the pitchfork, and this time shoved it into the back of the animal. Struck out as pain, the creature (all 12 feet of him by now) immediately leaped into battle. Rushing towards the farmer, he pounced him to the floor and proceeded to gorge on him. Only the repeated thud of Calder's shovel upon his skull prevented him from finishing the job. Then, burling the shovel aside, the creature stormed out of the barn and through the trap which had been set for it, into the summer night.

A SHOCKING STRATEGY

After this mishap, Calder came up with a new line of strategy. Knowing the creature to be highly sensitive to electric shock, he planned to lure the beast with a trail of sulphur to an open area where a huge electrical net could be dropped on him. . . . That next afternoon, the creature was sighted by helicopter, in an open field. The huge sulphur cakes were then dropped. Going for the bait, the creature followed the sulphur into a clearing where the net was dropped on him. Wildly he struggled, yelping out in pain. But, it was to no avail as Calder's men fastened the net into place. Within minutes, it was rendered incapacitated and transported to a zoo in Rome.

A special building within the zoo was designated to his new lodging. Here, he was securely kept in check by chains of heavy steel, in addition to an everpresent current of electricity which could be regulated to any degree necessary. By now, he was nearly sixty feet tall and the focus of attention of scientists and the press from all over the world. His life functions were being monitored and studied as he semi-consciously played host to a new influx of visitors each day.

MEGALOMANIA

MAOON MONSTER

But, one day, the inevitable occurred. A large group of newspaper reporters had been admitted and they busily began to flash their cameras and take pictures. Sensitive to the glare, the creature started to react and wrestle about in his chains. Dr. Judson Uhl, the scientist in charge of



The Ymer makes his way to the Colosseum for a final showdown with the far as all witnesses. Soldiers take over at the creature, but it will take more than bullets to fall this elusive Ventrone.



After making the discovery of the scientist, soldiers, and media men who had made him their prisoner, the Ymer decides to pick on somebody his own size, in a arena that predates by some ten years the Dinoco-Elephant battle that occurs in a later Hymenaeum epic, VALLEY OF GIANTS. But the pachyderm proves no match for this much-travelled monster.

Continued on page 10

NEED PROTECTION FROM MONSTERS?

JOIN THE MONSTER TIMES SOCIETY



What happens if one day while just minding your own business, your life and limbs are threatened by a hideous monster? What if Godzilla threatens to destroy you? What if King Kong tries to flatten you? Or if Dracula tries to nip your neck? What can you do to protect yourself?

Well, you could try to run away, but we at THE MONSTER TIMES, always concerned with the health and welfare of our readers, have devised a new plan. It's called THE MONSTER TIMES SOCIETY, and it's guaranteed to protect you from all monsters, regardless of their race, creed or color.

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To join THE MONSTER TIMES SOCIETY, all you have to do is send \$2 in cash, check or money order, a membership certificate which we suggest you frame and hang next to your crucifix, and a simply fantastic MONSTER TIMES button. All that cost membership

miscellany is pictured above, and as soon as we get your hard-earned money, we'll fly it right out to you. By hat-express, naturally.

So, remember, if you want to be protected from any kind of monster who might be after your flesh, join THE MONSTER TIMES SOCIETY and get in on the fun. You have a responsibility to yourself and all the world's monsters.

Don't forget if monsters attack you, not only won't you be able to read THE MONSTER TIMES, but they'll get thrown in jail, and you wouldn't want to be responsible for that, would you?

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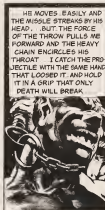
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HE MOVES EASILY AND THE MISSILE STREAKS BY HIS HEAD... BUT THE FORCE OF THE THROW PULLS ME FORWARD AND THE HEAVY CHAIN ENCLOSES HIS THROAT... I CATCH THE PROJECTILE WITH THE SAME HAND THAT LOOSED IT, AND HOLD IT IN A GRIP THAT ONLY DEATH WILL BREAK



THE GORE GASPS AND STRUGGLES BUT I CLING TO HIM LIKE THE WOLF TO THE BEAR. THE SWEAT BEADS AND ENCLOSES MY BROW AND THE GORE SCREAMS HIS MOVEMENTS SLOW AND FINALLY CEASE TILL HE DROWNS IN HIS OWN BLOOD

Two panels from BADTIME STORIES, by Berni Wrightson.

Badtime Stories

Beneficial Berni Wrightson's brought out a bashing brilliant book: BADTIME STORIES. Regular readers of THE MONSTER TIMES know wenching Wrightson from his immortal color poster of Boris Karloff's FRANKENSTEIN in the bottom dollar can be best that you'll be seeing more of his morbid phantasmagorically creepish, circusful of ghouls and goblins, freaks and fiends, and doomish demons in future issues of this wonderful monster newspaper.

But in the meadow of whiles, though, you can have a 48 page, permanently-bound slick-paper, softcover creepish classic of six soul-annihilating solo stories of mystery and macabre, Berni's weirdly-wrought, wright-on BADTIME STORIES. We reviewed them in MONSTER TIMES NO. 6, received so much mail, that we bought a stock of them for you to order from us.

BADTIME STORIES is all

Wright, son! Monster-sized (8 1/2" x 11"), and monster-oriented, with color paintings on the front and back covers, and spine-chilling black and white artwork inside, it's a steal at the measly \$5.00 per copy we're asking. (Though we won't tell you who's stealing from whom!)

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Seems like everywhere you turn nowadays, you're greeted with the stirring sights & sounds of monsters & madmen on the move. We've already told you about the recent Off-Broadway adaptation of THE HORRORS OF DR. MOREAU... now it's the science-fiction pulps' turn to invade the stage. The name of the show is WARP and, according to TMT drama critic Doug Murray, it represents a major breakthrough in the largely untexplored realm of Sci-Fi Theater. Here's Doug to tell you all about it...

NOT COINCIDENTAL

Relevance to comic characters is not necessarily coincidental in WARP. The Art Director (and costume designer) is Neal Adams, who has done some of his most striking work for WARP. His costume designs are fascinatingly complex, yet perfectly fit the characters and characterizations they clothe (and, in some cases, unclothe).

Neal Adams designed all the great costumes for WARP.



Usually well-informed sources tell us that he copied the design directly from Howard Hughes' personal garb.

WARP ONE:

"Inspired by the tradition of Marvel superhero comics, WARP launches the series with a dazzling fusion of sound, color, and light, that works beautifully with the subvert, ironic, and sometimes hilarious script."

"Holy moley! WARP is best!"

"WARP is a truly delightful experience."

"... so innovative, so phenomenological that it may play a major role in shaping the theatre of the seventies."

S... said the critics in Chicago. Now, WARP is in New York.

WARP, the world's first science-fiction epic adventure in serial form, is on its way. Originally presented in Chicago's youthful, exuberant, experimental theatre, Second City, WARP's popularity and critical acclaim, coupled with the success of other Second City plays (Grease, Story Theatre) have convinced its producers to bring it to New York.

What is WARP? Why are you reading about a play in The Monster Times? The answer is simple. WARP's roots are not in conventional theatre or literature. Rather, WARP's parents are the science fiction pulp and the lowly, maligned comic book. Written by Stu Gordon and Barry St. Edmund, WARP's basic plot is science-fictional, but its characters... Lord Cumulus, Defender of Goodness, Prince Chai, evil, villainous (but cool) Sargon, the warrior maiden, He Who Dreams, father of both Cumulus and Chai... all are pure comic book

This ratty drawing appeared on the cover of PLAYBILL, making artist Adams one of the few people to draw for comic books, comic strips and playbills.



A lot of cloney places featured this full color Neal Adams ad: THE NEW YORK TIMES, THE NEW YORK POST, Transit Authority buses and even a few subway walls.

superhero. WARP has Robots, Slime Creatures, Ray Guns, and get this Marvel comic fans, a Cosmic Cube (but no Red Skull). It also has some of the most exciting and innovative special effects ever used on the stage.

"My Battlefield, My Body"

WARP I, "My Battlefield, My Body" which premiered this month, is the introductory piece of the series. It chronicles the adventures of mild-mannered David Carson, a nobelish of a bank clerk, who is transformed into Lord Cumulus, Defender of Goodness. Transported into the 81,000th dimension, Cumulus has a confrontation with Valeria, the nefarious insect sorceress. He is captured, and brought before the All-Seeing who informs him of his true identity and mission in life—the thwarting of the evil Prince Chai, who is attempting, with the aid of his servant, Symax, the destruction of the Cosmos. Realizing his helplessness in his current state, (look how easily he was captured) Cumulus goes to Sargon, the warrior maiden, for instruction in the art of intra-dimensional fighting. Here, in one of the best scenes in the play, we see actual mind-to-mind warfare Sargon performs, a mind bolt whizzes across the stage, staggering Cumulus. Another follows, then another. Cumulus retaliates, sparks fly. It's all great fun, and visually exciting.

Finally, Cumulus successfully completes the course, and, armed with his new-found powers, sets out after the villainous Chai and his equally evil (and slimy) servant, Symax. Adventure after adventure follows, trip after trip. Exotic and mysterious locales are found, friends are made, enemies dispatched, all in the best tradition of the genre.

MORE TO COME

And this is only WARP I. WARP you'll recall is in "Serial Form." It is, like Gaul, divided into three parts. "My Battlefield, My Body," "Unleashed, Unchained," and "To Die... Alive!" Each segment is complete in itself, but each is part of a greater whole. The play is designed to be presented in a rotating format—WARP I plays for a specified period, then WARP II, then WARP III, then WARP I again and so on. The idea is intriguing as it allows for tremendous development of the basic characters and plot. The doubt existed, however, that perhaps theatergoers who had seen part I would not return for parts 2 and 3. In Chicago, however, that fear was allayed. Not only the original audience, but all their friends, acquaintances, and anybody who would listen to them came. In fact, the problem became not how to get them back, but how to hold them in check during the interim period.

WHAT PRICE WARP?

So this is WARP. The question now is, will it gain support in the big, sophisticated city? Will people go to see it? The producers are sure of one thing: if people go to WARP I, they'll be back for II and III. So they're doing all in their power to get audiences to Part One. They've started a campaign to acquaint people who know will be interested (Comic and Sci-Fi fans, college students) in the play. Free WARP posters will be distributed, college newspapers and radio stations will be alerted. Better still, ticket prices are scaled low enough to make it possible for everyone to see WARP. They are doing their best—now it's up to you. See WARP. Tell your friends. Hell, tell your enemies.

WARP opened February 15th at the Ambassador Theatre, New York. Don't miss it—it is the theatrical event of the seventies.

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Where do you go to get the latest and greatest in the wide world of weird books? Why, THE MONSTER TIMES BOOK SHELF, of course! And here's a sampling of the newest of the nefarious titles now available.

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AMOUNT ENCLOSED

What do you call a scientist who builds a robot to help him conquer the world? That's easy: mad. But what do you call a scientist who builds a Polish robot to carry out his plans? Hopeless, we're afraid. . . .

CONQUEROR 1

CONQUEROR ONE IS FINISHED PROFESSOR SCREWLOOSE! THE WORLD'S GREATEST FIGHTING MACHINE IS PROGRAMMED AND READY FOR ACTION!

BUT NOT THE KIND OF ACTION THOSE GOVERNMENT PEOPLE HAD IN MIND! THEY WANTED A WEAPON SOLELY FOR DEFENSE, THAT'S WHY THE FOOLS FINANCED US!

YES MISS PUSHBUTTON, THOSE GOVERNMENT PEOPLE ARE REALLY GOING TO BE SURPRISED WHEN WE USE THE MACHINE THAT THEY PAID FOR TO

... CONQUER THE EARTH!

WE CONSTRUCTED CONQUEROR ONE OUT OF THE WORLD'S STRONGEST METALS! NOTHING SHORT OF A DIRECT HIT BY AN ATOMIC BOMB CAN STOP HIM!

IN HIS COMPUTER BRAIN WE'VE FED HIM EVERY BATTLE PLAN AND STRATEGY EVER CONCEIVED BY MAN! HE'LL OUT-THINK ANY GROUP OF GENERALS IN THE WHOLE WORLD!

NOW WE ARM HIM WITH A LASER GUN, THE WORLD'S MIGHTIEST WEAPON, AND WE'RE READY FOR A TEST! HERE C-1 TAKE THIS PISTOL AND...



... KILL MISS PUSHBUTTON

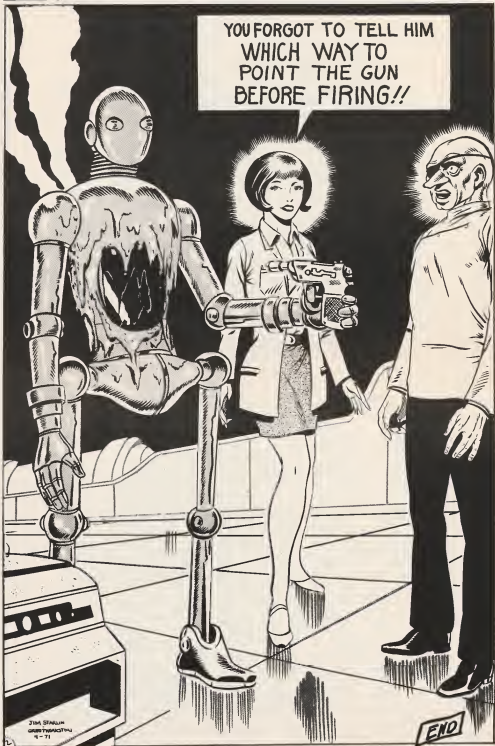
SORRY MISS PUSH-BUTTON, THIS WORLD ISN'T BIG ENOUGH FOR BOTH OF US TO RULE IT!!!

ZAP!

WHAT!?

WELL... PROF SCREWLOOSE! IT LOOKS LIKE YOU MADE A LITTLE MISTAKE. I'D SAY OFF HAND THAT WHEN YOU WERE DOING CONQUEROR ONE'S PROGRAMING...





STAR TREK IVIS!



Star Trek

According to recent scientific estimates, the number of stars in the universe is so numerous that if only one in a billion of these stars is a "Sun" with planets and only one in a billion of all these planets is of Earth size and composition, the Universe would still contain something like three million worlds capable of supporting intelligent life similar to our own.

As the Apollo moon shot moves steadily from the drawing board to the launching pad, STAR TREK takes TV viewers beyond our time and solar system to the unexplored interstellar depths in a full-hour adventure series. Each week the home screen audience will be invited to join the men and women aboard the United Space Ship Enterprise, as this huge star cruiser searches out safe landfalls in space.

The U.S.S. Enterprise is a cruiser-size star ship displacing 390,000 tons and manned by a crew of 400. Her spacious decks encompass a bridge, control room, crew quarters and many science labs and technical departments, along with commodious passenger accommodations and sufficient cargo and storage space for voyages of long duration. The Enterprise's mission includes scientific investigation and reconnaissance of previously unexplored worlds, providing aid and supplies for Earth colonies, diplomatic courtesy calls on alien civilizations; and the enforcement of laws regulating commerce with the Earth colonies.

Although the Enterprise represents a remarkable scientific and technological achievement of the approaching era of intergalactic travel, the main dramatic focus of STAR TREK will be on the ship's captain, crew, passengers and the intelligent beings (human or otherwise) encountered in her travels. In the manner of every successful piece of speculative fiction from the classics of Jules Verne, H.G. Wells and Aldous Huxley to the work of such current masters of the art as Ray Bradbury, Isaac Asimov and Kingsley Amis, the STAR TREK storylines will stimulate the imagination without bypassing the intellect. While speculating in a fascinating way about the future, the series also will have much to say that is meaningful to us today.

Ah... but those were the good old days. The optimistic copy above was excerpted from the NBC Advance Information Program book for the 1966-67 television season, as far as the present. Star Trek is only talked about in the past tense. But who knows what the future holds? Even as you read this, rumors of the re-making of Star Trek are rampant, so read on... and keep your digits sharpened.



Our little old listmaker Gary Gerani, who brought you that capsule review list of Sci-Fi epics seen on the tube, makes a triumphant return with these capsule reviews of each and every Star Trek episode ever aired. Gary, who describes himself as a "passable entry in the (human) race, adequately handled with competent scriptings, though direction leaves much to be desired, too often stranding novel concept in morass of mediocrity," has worked long and hard on this one, so we want you should pay careful attention. There might be a surprise quiz next issue, so commit this information to memory.

WHERE NO MAN HAS GONE BEFORE ****

with: Gary Lockwood, Sally Kellerman, Andrea Graven, Paul Fix.
Excellent second pilot, featuring an exciting, fast-paced storyline and fine supporting performances. Lockwood plays officer muting into "god," Kirk and others attempt to maroon him on deserted planet, to no avail. Nice production values in this tele that sold the series to NBC.

MAN TRAP ***

with: Vince Howard, Alfred Ryder, Jeanne Bal.

Creature that lives on salt possesses the ability to alter its appearance at will. Literate script helps overcome the basically fantastic premise; well-made entry.

CHARLIE X ***

with: Robert Walker, Garland Thompson, Abraham Sofaer.
Imaginative sci-fi, with Walker's unhampered emotions wreaking havoc aboard the Enterprise. Novel idea, stylishly handled.

THE NAKED TIME ***

with: Bruce Hyde, William Knight.
Alien organism causes strange behavior in the Star Trekkers, most notable Sulu's fencing activities interesting yarn, helped by intriguing character development.



Spock and Kirk wander through the desolate CITY ON THE EDGE OF FOREVER, an episode scripted by Harlan Ellison and one that ranks among the best Star Trek adventures ever presented. Our reviewer gave it 4 asterisks (we couldn't afford stars).

TMT STAR TREK TV GUIDE!

by Gary Gerani



THE SQUIRE OF GOATHOS started in a first season entry of the same name. Our critic dubs the show had a "less-than-novel premise," and not without cause, discovered that another alien bearing a remarkable resemblance to this one once appeared in an OUTER LIMITS episode.

THE ENEMY WITHIN ****

with: Jan Goadman, Edward Mollen, Garland Thompson.
Permeated by top SF writer Richard Matheson, this tale may well be the finest of the series. Shatner (Kirk) is superb as the victim of a transporter malfunction, brilliantly enacting the two separate personalities he has divided into. Script displays keen observations of the human soul, suggesting what traits are evident in our positive and negative sides. Nice job, by all concerned.

MUDO'S WOMEN ***

with: Roger C. Carmel, Susan Gerboy, Karen Steele.
The first Harry Mudd misadventure, entertaining and funnily played but not particularly impressive. Carmel is a likeable buffoon.

WHAT ARE LITTLE GIRLS MADE OF? **

with: Ted Cassidy, Sherry Jackson.
Lower android Sherry Jackson and Cassidy's babine, OUTER LIMITS-like make-up provides the most interesting moments in this acceptable entry.

MIRI **

with: Kim Garby, Michael J. Pollard.

The Enterprise encounters a gang of rapidly aging children who die from an unknown disease after reaching adulthood. Fairly curious idea marred by an unimpressive framework; kids get to be annoying little non-actors Pollard, later featured in BONNIE AND CLYDE, and Garby, the girl with TRUE GRIT, do their best with the scant material.

DAGGER OF THE MIND ****

with: James Gregory, Marlynne Hill, Morgan Woodward.
Batty penal colony scientists start programming the inmates. Well-handled sci-fi drama.

THE COWBOYMAN MANEUVER ***

with: Anthony Call, Clint Howard.
Tense, exciting entry concerning Kirk's battle of wits with an alien commander bent on destroying the Enterprise. Excellent visual effects dominate the proceedings, but the suspense ending is not without a certain impact.

THE MENAGERIE (Parts I and II) ****

with: Jeffrey Hunter, Susan Oliver, John Hoyt.
See THE CAGE. Clever reworking of the original pilot into a two-hour super pilot, tracing the incidents leading up to Mr.

Spock's apparent "treason." Believable.

THE CAGE ****

with: Jeffrey Hunter, Susan Oliver, John Hoyt.
Only viewed in black-and-white, this first TREK pilot revolves a Kiarre, fascinating and expertly produced sci-fi adventure. On a par with the best fantasy features (unlike most of the series itself), CAGE is ably directed and excellently acted by a great cast. Hunter a definite standout as the troubled captain. Really fine material.

CONSCIENCE OF THE KING ***

with: Barbara Anderson, Marc Adams.
Futuristic tale about acting troupe's leader played by a great cast, nicely directed by Gene (OUTER LIMITS) Owen.

BALANCE OF TERROR ****

with: Mark Lander, Barbara Belushi.
Another of the kind of stories TREK does so well, examining the mind and emotions of an alien commander and contrasting him with Kirk. Fast-paced and intriguing, a fine episode.

SHORE LEAVE ****

with: Barbara Belushi, Bruce Mars, Emily Banks.
A truly weird tale featuring the

Enterprise personnel encountering their own fantasies on a "pleasure planet." Unique, fun, exciting.

THE GALILEO SEVEN ***

with: Don Marshall, John Crawford.
Spock must lead the way when a small group of *Enterprise*'s find themselves trapped on a monster-ravaged planet. Consistently interesting yarn.

THE SQUIRE OF GOTHOS ***

with: William Campbell, Venita Wolfe.
Trelane is an alien child "playing" with the *Enterprise*; dubious tale is nicely photographed, directed, making up for its less-than novel premise.

ARENA ***

with: Carole Shelyne, Grant Woods.
Lizard-like commander of an alien vessel vs. Captain Kirk, by order of a "superior" authority. Exciting first season entry.

TOMORROW IS YESTERDAY ***

with: Roger Perry, Jim Spencer, Hal Lynch.
Enterprise accidentally winds up in the 20th Century, is mistaken for a UFO. First of several such adventures, this one adequately handled.

COURTMARTIAL ***

with: Eliaha Cool, Joan Marshall.
Just what it says. Courtroom proceedings dominate flimsy tale about Kirk facing a possible you-know-what. OK, but not a good case for the sword.

THE RETURN OF THE ARCHONS ***

with: Tovin Thatcher, David L. Ross.
Gothic-horror type story, alarmingly pale and unatmospheric. Music score also lacks whatever eeriness might have been conveyed, clanking and banging it up without any sense of the bizarre or unusual.

SPACE SEED ***

with: Ricardo Montalban, Medlyn Rhue.
Ricardo does a nice job as an interplanetary conqueror, aided and abetted by the inspiring Miss Rhue. Fine script.

A TASTE OF ARMAGEDDON ***

with: David Ogden Stuenkel, Sean Kenney, Gene Lyons.
One of the few "meaningful" TREK



This primitive alien person attacked *Enterprise* in the GALILEO SEVEN episode. This monster somewhat resembles the creature who starred in the 1957 Japanese flick, *HALF-HUMAN*. . . but then, what's counting.

stories that actually worked. In an elevated society, war is conducted by computers, casualties cried out on an ordered basis. An intriguing look at, a totally believable possibility.

THIS SIDE OF PARADISE ***

with: Jill Ireland, Grant Woods.
Sporks sporting it up in far entry, highly overrated by many. Unimaginative concept literally ran into the ground, producing an acceptable but unremarkable episode.

THE DEVIL IN THE DARK ***

with: Ken Lynch, Barry Russo.
Well-photographed and directed entry tale featuring a "creature" that bares through solid rock, killing earthly miners

in the process. Clever script keeps things moving.

ERRAND OF MERCY ***

with: John Abbott, John Colicos.
Another overrated adventure, fair in most respects. Kirk and Spock stranded on Klingon-dominated planet, trying to convince local inhabitants to revolt. Thin, empty-headed moralizing doesn't help much either.

THE ALTERNATIVE FACTOR ***

Confusing and dull treatment marks what is actually a fairly interesting concept. Man fighting alien creature is really struggling with his own dimensional double, a raving maniacal being threatening the entire universe. Nice idea, boring results.

THE CITY ON THE EDGE OF FOREVER ***

with: Joan Collins, John Henson.
Harlan Ellison's absorbing tale again places *Enterprise* people in Earth's past, but with more purpose than in previous romps. Very nice job indeed.

OPERATION: ANNIHILATE! ***

with: Craig Dudley, Dean Swift.
Interesting concept, reminiscent of THE INVISIBLES episode of DUTER LIGHTS. Spock goes mad when alien bio-form enters his body.

AMOK TIME ***

with: Arlene Martel, Bryan Marrow, Celia Lovsky.
Hunny Spock must return to native world Vulcan far making risks. Unimaginative action is quite disappointing, especially when depicting life on the alien planet.

WHO MOURNS FOR AONIS? ***

with: Michael Forest, Leslie Parrish.
Just about everybody likes this episode, even me! Touching tale about Apollo's godly needs also makes some clever observations about the validity of myths and legends, an all-around fine outing.

THE CHANGELING ***

with: Barbara Bates, Vic Perrin.

Named, the floating probe mutation causes trouble for all concerned. Humorous, superficial entry is cleverly handled.

MIRROR, MIRROR ***

with: Barbara Bates, Vic Perrin.
Dimensional variations of the leading players aboard the *Enterprise* cause problems. Literate, plausible fantasy.

THE APPLE ***

with: Keith Andes, Celeste Yarnall.
Kirk & Co. introduce the folks of Paradise to the fun of sweet and hard labor. Not very convincing.

THE DOOMSDAY MACHINE ***

with: William Windom, Eliaha Cool.
Another gothic episode, interesting but not really suspenseful. Final discomfiting does have an eerie quality, however.

CATSPAW ***

with: Antoinette Bower, Mike Barrar.
Another gothic episode, interesting but not really suspenseful. Final discomfiting does have an eerie quality, however.

I, MUDDO **

with: [who else?] Roger C. Carmel, Richard Tatro.
More Mudd. This time the mustachioed munchkin is living in harmony with a bunch of androids but finds himself their arse-end before any long. Fair.

METAMORPHOSIS ***

with: Glenn Corbett, Elinor Donahue.
Excellent tale of an alien's love for a stranded human. Superb optical effects highlight this well-made entry.

JOURNEY TO BABEL ***

with: Mark Leonard, Jane Wyatt.
One of the better attempts at probing Spock's psyche, introducing both his parents and the conflicts therein.

THE DEADLY YEARS ***

with: Charles Drake, Sarah Marshall.
Asing *Enterprise* must find method of stopping their descent into oblivion. Okay, with some chilling moments.

OBSESSION ***

with: Jerry Ayres, Stephen Brooks.



Spock makes his already highly wished eyebrows in THE CAGE, the pilot show that originally sold NBC on the series. Next to Spock is actor Jeffrey Hunter, as Captain Robert April, the original choice for the role of *Enterprise* skipper.



I, MUDDO was portrayed by Roger C. Carmel and was an interplanetary loser who found himself the slave of a group of domineering androids in this episode. You might recall that TV's old CAPTAIN MIDWINTER show featured a "comic-relief" character named Ichabod Mudd (played by Sel Helander) who was fond of saying "The name is Mudd!" And that's the truth, whether you find it funny or not.

Mr. Spock hurries home to Vulcan to join in on that planet's mating games in **AMOK TIME**, the episode that kicked off ST's second season. Our reviewer was unimpressed by the proceedings, however.



Kirk simply has to get that monster who caused so much trouble years ago. Very nice performance by Shatner in an exciting, frequently absorbing yarn.

WOLF IN THE FOLD ***

with: Tania Lemari, John Fiedler.
A psycho is loose in outer space, turns out to be none other than Jack the Ripper. Is it any surprise Robert Bloch scripted this one?

THE TROUBLE WITH TRIBBLES ***

with: William Schallert, William Campbell, Charlie Brill.
Cutney purrballs wreak havoc in this mild entry. Charlie Brill, incidentally, is cousin to Larry Brill, publisher of **THE MONSTER TIMES**. Fascinating!

THE GAMESTERS OF TRISKELION ***

with: Angelique Pettyjohn.
Any story with a title like this can't be all good. Lots of Flash Gordon influence in this wacky tale accented by Miss Pettyjohn's talents.

A PIECE OF THE ACTION ***

with: Anthony Caruso (the great), Sheldon Collins.
Famously played gangster/planet episode, performances making up for basically trite situation.

THE IMMUNITY SYNDROME ****

with: John Winston.
Excellent suspense about a giant amoeba-like creature, a marvelous achievement from the special effects department. Recommended.

A PRIVATE LITTLE WAR ***

with: Nancy Kovack, Janos Prohaska.
Sultry Nancy Kovack understandably dominates the males around her, including wounded Kirk. Janos is quite humorous as the furry white "Mugato," an abominable-amoeba-like monster.

RETURN TO TOMORROW ***

with: Cindy Lou, Diana Muldaur.
Decently done tale about a blind woman

and a creature that drives man mad when they gaze upon it.

PATTERNS OF FORCE **

with: Skip Hower, David Brian.
Nix. Poor Dave tried to organize a planet and that's what he ended up with. Intelligent treatment for such a dubious concept.

BY ANY OTHER NAME **

with: Barbara Bouchet, Warren Stevens.
By any other name it would still remain a bomb. Ouhl, clichéd sci-fi entry even has the nerve to use stock footage from **WHERE NO MAN HAS GONE BEFORE**. For shame!

DMEGA GLDRY **

with: Roy Jenson, Irene Kelly, Morgan Woodward.
Another pointless pointed **TREK**, sort of a watered down, less effective **PRIVATE LITTLE WAR**. The Kirk clan once again have their hands full with warring aliens.

THE ULTIMATE COMPUTER ***

with: William Marshall, Sean Morgan.
Rather convincing tale of a computer gone mad. Nicely scripted.

BREAD AND CIRCUSES ***

with: Rhonda Reason, Jan Wolfe.
The Roman Planet. Funny occasionally, more often upsetting.

FRIDAY'S CHILD ***

with: Julie Newmar, Tige Andrews.
Competently written and acted education story, with *Kluge* in the woodwork. Julie Newmar does quite well as the expectant parent of Dr. McCoy, who finally wets us over with his humorous charm.

ASSIGNMENT: EARTH ***

with: Robert Lansing, Tige Gar.
The pilot that never made it, for obvious reasons. Lansing is quite good as alien raised earthborn Gary Sever, but script is only so-so.

DAY OF THE DOVE ***

with: Michael Ansara.
Jerome Buxby's lively and intelligently conceived story involving an alien creature that feeds on hostility. The ending is reminiscent of the 1964 Paramount chiller **THE UNINVITED**.

FOR THE WORLD IS HOLLOW, AND I HAVE TOUCHED THE SKY ***

with: Kate Woodville.
McCoy falls in love while dying from a fatal illness, helps buddies Kirk and Spock save his girlfriend's people from destruction. Average, with a restrained performance by Kelly.

THE THOLIAN WEB ****

with: The Tholian Web.
Frightful suspense thriller, featuring marvelous special effects and some eerily-effective shots of the ghostly, hopelessly lost Kirk. A good one.

PLATO'S STEPCHILDREN **

with: Michael Dune.
Bizarre **TREK** with Oats' lack of telepathic powers proving to be the *Enterprise's* only chance of escaping a group of egomaniacs.

WINK OF AN EYE ***

with: Kathie Brown, Jean Evans.
Better than average concept helps this tale about space beings moving faster than the eye can perceive; worth catching.

THE EMPATH ***

with: Kathryn Hays.
Excellent episode, brilliantly conceived by STAR **TREK** with guest Joyce Muesel. Tops in direction, photography, acting

and script, the runaway favorite of the third season. Recommended.

ELAAN OF TROYIUS ***

with: France Nguyen.
Clever title, however? Nguyen as shrewish ruler Elaan whom Kirk must deliver to another planet for a political marriage, but the poor guy ends up falling in love with her before his task is completed. Leave it to an Earthman!

WHOM GODS DESTROY **

with: Steve Ihnat, Yvonne Craig.
Garth is a troublemaker bent on murder, revenge, mayhem, etc. Not very stimulating, but Miss Craig looks good, green skin and all.

LET THAT BE YOUR LAST BATTLEFIELD ***

with: Frank Gorshin, Lou Antonio.
Better than average message-laden **TREK**, focusing on the stupidity of prejudice. Gorshin overacts throughout.

THE MARK OF GIDEON ***

with: Sharon Acker, David Hunt.
One of the better gothic-type horror entries, weirdly written and photographed. Kirk finds himself decaying to a fake *Enterprise*, Spock searches desperately for him.

THE CLOUD MINDERS **

with: Jeff Conry, Diana Ewing.
Typical **TREK** with Kirk trying to settle squabbles between "cloud minders" and mine workers. Fair.

SAVAGE CURTAIN **

with: Barry Anwater.
Scripted by Roddenberry, who should

WHAT ARE LITTLE GIRLS MADE OF? was the probing query that an early ST episode of the same name explored. Here Ted "Lurch" Cassidy reeks undead Sherry Jackson in other that, under the circumstances, she would be was not to refuse.



stick to producing. Abe Lincoln joins the crew of the Enterprise for further foolishness. Ah well...

SPOCK'S BRAIN **

with: Marj Dusay.
Rather ridiculous story involving Spock's missing brain. Typical third rate third season STAR TREK drama; brainless.

THE ENTERPRISE INCIDENT ***

with: Jeanne Linville.
Kirk and Spock disguise themselves as Romulans to steal an improved cloaking device from a Romulan ship. They should have stolen an improved script; this one from very capable D.C. Fontana is only fair.

THE PARADISE SYNDROME ***

with: Sabrina Scharf.
Touching tale concerning amnesiac Kirk, lost and in love in a strange civilization. Better than average.

AND THE CHILDREN SHALL LEAD **

with: Melvin Bell.
A bunch of kids and Melvin Bell (yes, the lawyer) decide to take over the Enterprise, for better or worse. Lackluster nonsense, Bell looking ridiculous.

IS THERE NO TRUTH IN BEAUTY? ***

with: Diana Mulder, David Frankham.
Competently made drama, featuring a blind telepath and a frightful being whose image drives men insane. Well-acted climax.

SPECTRE OF THE GUN ***

Kirk and Co. find themselves in the old west by order of nasty aliens. Really not as bad as it sounds, some effective moments.

ALL OUR YESTEROAYS ***

with: Ian Wolfe, Mariette Hartley.
Fairly decent TREK involving time travel, love problems, etc. Spock once again flaps for a pretty girl, proving that Vulcans are quite human most of the time. Nice job.

TURNABOUT INTRUDER ***

with: Sandra Smith.
Well-handled episode, overrated by many but still pretty good when compared to most of the garbage telecast during the third season. Kirk's body is invaded by a woman who plots to take control of the Enterprise; she fails in her attempt. Acceptable fare.

RETURN TO TOMORROW ***

with: Diana Mulder.
Very well made SF as human bodies become temporarily possessed by outer intelligences. Suspenseful, intelligently conceived drama.

THAT WHICH SURVIVES ***

with: Lee Meriwether.
Interesting yarn about an alien whose touch is death. Average.

THE LIGHTS OF ZETAR ***

with: Jan Shuter.
For a change, Scotty is the basis of a TREK story, an average yarn about a weird electrical storm and the problems it causes.

REQUIEM FOR METHUSELAH ***

with: James Daly, Louise Sorel.
Daly plays a polar called Flint who tries to use Kirk to rouse emotions in Trelia, an android portrayed by Miss Sorel. Okay.

THE WAY TO EOEN *

with: Skip Homeier.
Horrible beyond words.



MR SPOCK OF STARTREK

ALL PLASTIC ASSEMBLY KIT

"Mr. Spock" - The Vulcan first officer of the Starship "Enterprise", one of the most up to date ships of the Starfleet command.

"Mr. Spock" who is half human and half alien has a computer like brain, and is capable of carrying out complicated calculations mentally, where his fellow officers would have to resort to instruments.

Every situation, circumstance or problem has to have a logical explanation to "Mr. Spock" and he is usually at a loss when faced with

human reactions to emotional circumstances.

As second in command to Captain James Kirk during the ship's five year exploration mission, his technical expertise and knowledge of some of the extra-terrestrial life forms they encounter prove invaluable in some of the dangerous situations that occur.

"Mr. Spock" is a popular and well-liked crew member, even though at times his pointed ears are the subject of "well meant" jokes.

**the
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That's what the ever-proper British copy-writers said about Mr Spock in the MR. SPOCK OF STAR TREK MODEL KIT.

What????? A New STAR TREK model kit?

Before you batter your heads against the wall for missing this dandy plastic kit, calm down. The reason why you never saw this kit in your favorite toy or hobby shop is that it was never released in the United States. Never.

The Aurora Plastic Company issued this model in England in conjunction with the STAR TREK series, which has just begun its run there. It covers that STAR TREK is becoming as popular as the wrong side of the Atlantic as it has always been here. So, to capitalize on this brand new market, The Aurora Company licensed the rights to their British

affiliates (conveniently named The Aurora Plastics Company (U.K.), and marketed Star Trek models in England.

We hear that the model kit (along with models of The Enterprise and a Klingon war ship) is doing quite well in Britain. Perhaps a deluge of mail would convince Aurora to re-issue the models here in America. They apparently fear that the model would not sell because STAR TREK is no longer aired on the networks. We hear at the MONSTER TIMES know differently, of course.

We recommend that all you trekkers out in the audience write demanding letters to Aurora. Demand STAR TREK model kits in America. Why should all those stuffy Brits have all the fun? After all, the British Broadcasting Company, which airs STAR TREK, runs it without commercials. Why should they get model kits AND not have to suffer through commercials? It's un-American, that's what it is.

(EDITOR'S NOTE. If you can't bear to live without the kits, why not try writing: AURORA PLASTICS COMPANY (U.K.), BEXHILL, SUSSEX, ENGLAND. They might be able to supply you with them.)

Kit No 922



Keep on Trekkin'...



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No, it's not Captain Archer. On the contrary, it's a highly staged, carefully posed group shot of the USS Enterprise crew... Scotty, Archer, McCoy, Nurse Chapel, Trip Tucker, Trip Tucker, Trip Tucker... as if you didn't know all that already.

THE STAR TREK YELLOW PAGES

BY P.L. CAWTHERS AND GARY BROWN

The Star Trek phenomenon is a vast and seemingly endless thing. The newspapers write about it, talk shows discuss it, and magazines continually devote articles to it, but the big question still remains: Just how many fans know just how large and successful Star Trek fandom is?

It may be obvious to you that there are countless numbers of people who faithfully watch each and every Star Trek series on television. You may also be aware of the great piles of letters NBC-TV receives concerning the cancellation of the series and the constant rumors about its possible return. BUT... did you realize that there are many books, fan magazines, clubs, parties, photographs, models and other paraphernalia still available to the Star Trek fan?

The information in your first for the asking. Due to popular demand, THE MONSTER TIMES now provides the true-blue Star Trek book, a comprehensive listing of all the goodies that can be had and where you can get them. It may be noted that a good number of the fan magazines and clubs are registered and run by fans like yourself. Before you send any money or expect something for nothing, write a note or letter requesting information. If you anticipate any sort of success, we suggest you enclose a Self-Addressed-Stamped-Envelope out of common courtesy.

CLUBS: There are usually locally held organizations based on a particular character on the program or a point in the Star Trek chronicle. Most clubs do not require that you live in a specific area, but it may be to your benefit if you choose a club that is relatively close, as well as of interest to you.

BRITISH FRIENDS OF LEONARD NIMOY: Doreen Shepherd
4 Pitts Close
Alderbury, Manchester,
Lancashire, ENGLAND

DOWN UNDER SPACE ECHOES: Shyama McCallum
45 Oakdale Road
Rae Hill, NSW 2131
AUSTRALIA

ENTERTAINING REGULARS: Caroline Smith
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Pittsburgh, New York 15212

INTERPLANETARY LEAGION OF SPACE KIDS: Carol Lee
3146 10th Street
Woodhaven, New York 11421

JAMES OGDON INTERNATIONAL FAN CLUB: Anna Hume
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Seattle, Washington 98177

LEONARD NIMOY ASSOCIATION OF FANS: Brian Stange
4610 Dwyer Court
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LEONARD NIMOY NUTS AND BOLTS: Cathy Meese
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Lakewood, Pennsylvania 19402

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NIMOY FACTOR: Diane Steiner
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Glenview, Illinois 60044

NIMOY NET AND TABA: Gerry Arnold
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Great Falls, Texas 75055

STAR TREK FAN CLUB: Debra Frost
421 Caroline
Pittsburgh, Missouri 63073

STAR TREK FAN CLUB OF CONSERVED FAME: Claude Grawford
P.O. Box 1775
Seattle, N. H. CANADA

TERRA VULGAR: Nancy Gorman
67 South Park Street
Middletown, New York 12563

UNITED REGULATION OF STAR TREK FANS: Jan Galt
Box 1000
82 Hamilton Street
Port Forest, Western 6460

WICHTA STAR TREK FAN CLUB: Mary Dorey
4281 Wilbur
807 North Deltona
Wichita, Kansas

WILLIAM SHATNER APPRECIATION SOCIETY: Sue Clark
22451 Collins Street
Winchester 110, Ontario G1B 3B4

WILLIAM SHATNER LETTER EXCHANGES: Lynette Holmberg
524 10th Street
Denver, Colorado 80202

FAN MAGAZINES: A majority of these are amateur publications not attempting to make money, but just trying to meet publishing costs and maintain an interest in Star Trek fandom. In ordering or writing for information, remember that unlike nationally distributed magazines and comic books, these fan magazines do not stick to a strict publishing schedule or format, nor do they have the benefit of free class pricing.

You will find that some fan magazines like GONIMONY and STAR TREK CONCORDANCE discuss national involving Star Trek in general terms. Other publications like VOYAGES are devoted specifically to some element in Trekdom.

Shop around and see what you like.

ANDERSON/ROSE: Susan Burke
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BABEL: Linda Smith
3042 Franklin
Detroit, Michigan

NOG-FISH: David Sander
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OVERLOAD: Susan Moore
P.O. Box 80
College Station, Texas 77840

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Harrisburg, Pennsylvania

QUADRANT: Peggy Balle
371 13th Avenue
Pittsburgh, New Jersey 07206

SPICKARALLA: David Longman
260 Green Street
Riverside, New York 11225

GONIMONY: P.L. Cawthers
10 South Tucker, No. 2
Memphis, Tennessee 38104

GUARDIAN OF FOREVER: Bruce Norton
430 Glenwood Road
Asheville, North Carolina 27555



The mighty Enterprise, seen here soaring through the time frontier, is also available in slightly smaller form from the AMT Corporation. Read on for more fascinating facts.

DOUBLE EXPOSURE: Nancy Gorman
4281 Wilbur
807 North Deltona
Wichita, Kansas

INTERVIEW PAPERS: Ellen Pomeroy
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SCOTTY: John Smith
5220 42nd Avenue North
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LEONARD NIMOY POWER: Sandra Lohrke
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STARFAN: Allen Jones
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STARFUT: A Tribute To William Shatner
Lynette Holmberg
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Denver, Colorado 80204

STAR TREK CONCORDANCE: No. 1
420 Westmore
Los Angeles, California

THOLIAN NBS: Selma Shatner
1802 F. Ave. 2 Bufile Road
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STAR TREK SONGBOOK: Ruth Benson
5023 Sycamore Road
Westborough, Massachusetts

TREKQUEST: J. L. Doherty
Apt. 2133, Parkside
4400 Western Drive
Houston, Texas 77060

VOYAGES: Pat Zito
5000 Highway Road, Box 2
Piquette, Michigan 48660

ASSORTED MATERIALS: Many of the models on still be purchased at local newsstands and department stores, so before ordering you might check your local stores. Assorted photographs and Star Trek souvenirs are available from fans and dealers, so we suggest you obtain a catalog before ordering.

SHIP MODELS: Look for Enterprise and Klingon Ship
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THE REMAKING OF STAR TREK

Whether I'm asked to name the greatest science fiction dramatization, that is movie, play or TV series, I always put Star Trek at the top of the list. The writing, acting, special effects, and the very atmosphere of each episode always sets off this epic in great entertainment as well as unparalleled science fiction. This show has also given birth to a large fan group that has as large a share of fanatical mania as any segment of fandom. To support and delight this hoards of Spock worshippers, Kirk lovers and Federation freaks, James Blish has created a set of eight Star Trek Books and also a Star Trek Novel, SPOCK MUST DIE. Since the TV saga is such a worthwhile contribution to sci-fi, the books that bear its name deserve close scrutiny.

Basically the Star Trek Books, numbers one through eight (as they are conveniently labeled), are adaptations of episodes shown on the tube. Blish takes several episodes and transforms them into short stories in these books. Since the author wrote this collection over a four year period, he gradually got better at adapting the TV scripts for the reading public. In the first six books several trends are clear. First, Mr. Blish often quickly summarizes much of the action in a few short paragraphs, which as television often provided a good many minutes of fine viewing. So, in STAR TREK 2, in "Arena" (based, like all the stories, on the episode of the same name), the very exciting initial confrontation between the Enterprise landing party and the entrenched hard-line aliens is summarized in several paragraphs. It is not explained and illustrated as it was so effectively on the tube.

In STAR TREK 3, in "The Trouble With Tribbles" (which is one of my all-time favorite episodes), Mr. Blish totally leaves out the brawl that Mr. Scott conducts with Klingons personae on the space station. The fight itself plus Mr. Scott's overbearing explanation of the brawl to Captain Kirk in a previous scene and helps set the amusing tone of the entire episode, but—unfortunately—it is neglected by the author. Also in this volume is "Mirror, Mirror," in which the landing party of the Enterprise is

ALL NEW STAR TREK ADAPTED BY JAMES BLISH



**THE ULTIMATE TRIP!
WORLDS BEYOND TIME!
WORLDS BEYOND SPACE!
BASED ON THE EXCITING
NBC-TV SERIES CREATED
BY GENE RODDENBERRY**

STAR TREK 2 related. Markings: Blish was a TIME CITY ON THE EDGE OF FOREVER, one of the show's most popular episodes. And if CITY ON THE EDGE wasn't a "world beyond time" then we don't know what is.



"Totally Bilingual" meets Mr. Spock.
"Highly profitable" Captain Kirk repanders.
This is how the book appeared on the cover of the first STAR TREK book adapted by James Blish.

switched into an alternate, more savage universe and again important action elements are deleted. The heart of this episode involved a secret killing device that the vicious Captain Kirk of the alternate universe used to ruthlessly slaughter his enemies, and which the real Captain Kirk refused to use. This device, plus the charming girl companion of the alternate Captain Kirk, are completely eliminated in Mr. Blish's version of the story, thereby weakening it.

THE UNKINDEST CUTS OF ALL

Besides these examples there are others in which action is summarized or deleted altogether. Thus, however, it is not the only shortening in the earlier books of the series. More importantly Mr. Blish often leaves out scenes in which deep feelings are exposed or personal relationships explored. In STAR TREK 4, in "Journey To Babel," the impassioned plea that Amanda, Spock's mother, makes to Spock to save his father's life, in which she recounts to Spock what he was like when he was a child, is a beautifully touching scene. It gives the TV viewer great insights into the Vulcan's background but, unfortunately, it too is eliminated by the author. Again in this volume, in "A Piece of the Action," Kirk's deal with a street gorilla which enables the Captain to penetrate the stronghold of aliens who pattern themselves after earthly gangsters of the 1920's is left out. This scene sets the tone of the episode as well as showing the rare, wily side of Kirk as he psyches out an alien culture. Mr. Blish goes even farther when he eliminates the TV show's last line. After McCoy admits leaving a communication on the alien planet, Kirk realizes that, with this culture's vast talent for imitation, they soon will challenge the Federation and ask for "A piece of the Federation's action." By ignoring these two scenes, Blish loses an essential component of the original story. In STAR TREK 6, in "The Apple," Mr. Blish eliminates the scenes in which the alien-like feeders of Vaal learn about loss from Chelkos and his companions and also when the computer-Vaal instructs the child-like people in how to kill. These are not only important unifying parts of

the original scripts, but deeply charged, well-written scenes that contributed much to the screenplay as well.

Despite the shortcomings I've taken at James Blish, he is an excellent sci-fi writer and he must have appreciated the difficulties in perceiving these earlier books. By the seventh and eighth books of the series, many of these faults are corrected. In STAR TREK 7, in "The Paradise Syndrome," he includes (and does a very good treatment of) Kirk's love affair and



JOURNEY TO BABEL was adapted to the lesser form in STAR TREK 4. Here you see a touching photo of a being from Babel as he appeared in this episode, one recently praised by ST fans for its insight it provided into Spock's personality and Vulcan past.

marriage to M'Ponnene, a beautiful member of the Indian-like culture explored in this episode. In STAR TREK 8 he also does an excellent job with McCoy's love affair with the high priestess of the hollow asteroid in "For The World Is Hollow and I Have Touched The Sky." In these later books much of the action is more clearly detailed and illustrated for the reader.

Thus in the first eight Star Trek Books we see an attempt by James Blish to convert TV scripts into short stories. There are some shortcomings in the earlier books, but the later works in the series do improve from the standpoint of presenting action and scenes with deep emotional content. All in all this set of short stories provides a fairly good



THE TROUBLE WITH TRIBLES is that they were always getting underfoot; it was just the point where Kirk would have gladly given his left ponytail for a woman's face. This light-hearted ST episode is chronicled in STAR TREK 3.

—Joe Thorsmeiro

souvenir or facsimile of the episodes we all enjoy so much on the tube. The Star Trek Novel, SPOCK MUST DIE, is a different story entirely.

A NEW TREK TAKEN

In SPOCK MUST DIE, Mr. Blish takes a new tack. Given the characters and background of Star Trek, he creates a novel which was never presented on TV. The book is a fairly good piece of work, and if you enjoy the Star Trek set-up it is reasonably entertaining. Basically it concerns an attempt by the Klingons to isolate the mind creatures of Ogusina behind a thought shield. This field, which stifles mental activity, prevents these powerful beings from preserving peace between the Klingons and the Federation. In an attempt to break through to the Ogusians, a duplicate and-as it turns out—evil Spock is created. The problem is to find the real Spock, eliminate the duplicate and free the Ogusians from the thought shield, thus thwarting the Klingon plan for galactic domination. Though Blish suffers from an occasional case of the cutes when dealing with these well-known characters (feeding Mr. Spock a bowl of quadro-trifurale soup, for example) he carries off the novel fairly well. The book is fast-paced and exciting with a not too predictable plot. The extra element of being familiar with the characters and background lends enjoyment to the story, and Mr. Blish is fairly faithful to the Star Trek framework. The Star Trek Kook Corps should love this book as it is one more addition to their myths. The bulk of which readers can also enjoy this book as a moderately well-done piece of fiction in a familiar mold.

STAR TREK FOREVER

The value of The Star Trek Books and Novel is that they put on paper, instantly available, (although admittedly at some price), episodes of the finest science fiction series ever produced. One can flip through these books and have a reasonable facsimile of the video shows that were so enjoyable. Unfortunately, despite Mr. Blish's skill, which improves throughout the series, there is a certain something about Star Trek which he cannot quite capture. He can't bring to it the sense of strangeness, mystery, triumph or loss that comes through on television. This is in small part due to the writing but mostly to the excellent acting and special effects created for the show.

Thus in STAR TREK 3, in "Amok Time," the sense of age-old alien wisdom and dignity embodied in T'Pol, who presides at Spock's wedding ritual, which was communicated so well by the actors that played the part, just can't be reproduced in print even by the most gifted of writers. The "chemistry," so to

NOW!!! HAVE YOUR OWN COLLECTION OF STAR TREK SHOWS AT HOME

You've seen the TV shows and read the articles, now buy the books! All your favorite STAR TREK adventures faithfully adapted by sci-fi ace James Blish. PLUS an original STAR TREK novel, SPOCK MUST DIE!, never seen on TV. You'll also want to get the Star Trek bible, THE MAKING OF STAR TREK, by Star Trek guru Roddenberry and writer Stephen E. Whitfield. Act now... it is totally logical that you do so! Besides, Captain Kirk would have wanted it that way...



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Al Schuster is a con man. The most successful con man in the business of cons, in fact. He's also loved and respected by all the world's Trekkies, because Al Schuster is the con man who created and staged the International Star Trek Convention of 1972.

All by himself (almost single-handedly even), he kept interest alive in the Star Trek series. When Al first struck upon the idea of an International Star Trek Convention in May, 1971, he really wasn't a Star Trek fanatic. However, as plans progressed for the giant fan-clave in January of last year, he met more and more Trekkies and more and more of the people responsible for the defunct Star Trek series. By the time the Star Trek convention was held, he was a dyed-in-the-wool Star Trek fanatic. With nary a twitch of his bushy mustache, he could tell to know about Star Trek, and probably some things you wouldn't want to know.

Schuster was not expecting more than 500 or 600 people at last year's Star Trek convention, held at New York's Statler Hilton Hotel. He didn't get 500 people. He got 3500 people and when guests of honor Gene Roddenberry (executive producer of the Star Trek series) and Oscar Katz (script consultant) saw the massive turnout, they let Paramount know

about it.

Egged on by the success of the New York Star Trek Convention, Al Schuster consolidated it with the Detroit Triple Fan Fair late last year and that was also a tremendous success. This year Al is planning the International Star Trek Convention in New York and is hoping to get 6000 people. It's being held at the Hotel Commodore and information about it can be found elsewhere in this issue. Al is also planning to take the Star Trek con on the road and hold Star Trek cons from coast to coast.

If you see this man, remember he is a con man. Report him to fellow trekkies immediately.

The Monster Times hopes he lives long and prospers!



With Jim set in a pose of grim determination, eyes alert and burning with inner conviction, his head bowed, and shoulders hunched, the picture shows Schuster as a man to be reckoned with. But then you know what they always say about patterns...

ONE CUBE OR TWO?

A STAR TREK THEATRE GROUP!

Geffen/er/Man:

We have been advised by our Director, Mr. William George, that MONSTER TIMES is interested in our three-act Musical Comedy STAR TREK, entitled "One Cube Or Two?"

Because of our mutual interest in STAR TREK, we are taking this opportunity to tell you about our play. Gene Roddenberry has read and enjoyed our play as he informed us during our correspondence with him. In addition, "One Cube Or Two?" has been copyrighted by Paramount Studios. The plot of our play centers around an alien race, the COALATIONS, who have been misused on the planet, PENTORX 8. Dominated by Flax, a mad scientist, they have fallen prey to his bizarre experiments, resulting in some distortion of the Coalations' heads, which gives their heads a peculiar "cube" shape—hence, the title "One Cube Or Two?" The Enterprise crashes through the area, is drawn by Flax's tractor beam towards the planet's surface. Kirk discovers a ship's log left by the now destroyed U.S.S. Brattol containing data about Pentorx 8 and the Brattol's disappearance. Kirk then discovers that seven members of the U.S.S. Granger Brattol were stranded on the planet. The U.S.S. Enterprise's mission: Rescue the last party! Once on the planet, what ensues is the rescue of the Brattol crew, the liberation of the Coalations and the search for a cure for their affliction.

Although our plot may appear typical, let us assure you that it is very unconventional. Our script is supplemented with nine musical numbers, which are humorous in nature. We have elaborated on the McCoy/Spock "bond," and we have drawn out the apologetic side of Captain Kirk's personality. The crew deviates from a point of total unknown for their "glorious" mission to a point of total oblivion for their Captain as they surrender him with our original lyrics to THE WILLIAM TELL OVERTURE (titled THE JAMES T. KIRK OVERTURE). To further emphasize our point:

See Captain Kirk meet a woman he can't make.

See Nurse Chapel finally get the last word with Dr. McCoy.

See Dr. McCoy pay more attention to his work, than to the female female that is chasing him.

Watch Scotty get drunk during a briefing room scene.

Listen as Uhura receives an obscene interstellar communication.

And... we Spock blow bubble gum on the bridge.

"One Cube Or Two?" is scheduled to be presented at the University of Maryland (Baltimore Campus) located at 5401 Walkers Avenue, Baltimore, Maryland 21228, March 16, 17 and 18, 1973. Curtain time is 8:00 P.M. These performances are to benefit the Research Pigmentosa Fund, Incorporated. Money from this fund is utilized for research in finding treatment and a cure for the blinding eye disease Retinitis Pigmentosa. Minimum ticket donation is \$2.00. With your ticket you will receive a free trifle. Tickets will be sold at the International STAR TREK Convention.

Dorothy E. Rau
Joyce C. Rodey
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TMT'S SPECIAL COLLECTOR ISSUE No. 1

A SUPER SCI-FI 40 PAGE MAGAZINE!

Here we got a Collector's Edition for you! For the first time anywhere, THE MONSTER TIMES presents the SALUTE TO TELEVISION SCIENCE FICTION.

Do you like STAR TREK? Are you a confirmed TREKKIES? Then you must have this special collector's edition. Besides articles on the late, lamented television show and a look at last year's successful STAR TREK Convention, we've included SIX COLOR POSTERS of your favorite STAR TREK characters. Captain Kirk, Mr. Spock, Dr. McCoy, Zulu, Mayor Scott and Mr. Chekov are all represented in full color poster pages. Suitable for framing (see following details).

Also inside are articles on the SPACE GIANTS, U.F.O., THE OUTER LIMITS, LOST IN SPACE and IRWIN ALLEN. We compare all of these science fiction TV shows to Gene Roddenberry's STAR TREK. We show you where they differ, where they are the same (and we show where everyone twisted from everyone else) and what makes them all so great in their own way.

And, in a special added bonus, there's a page on SPACEMEN OF THE 1960's, highlighting some of the long gone, but fondly remembered TV spacemen of television's early years.

THE MONSTER TIMES collector's edition number one is available for a limited time only at the unbelievably low price of \$1. Buy it now and avoid the pains of missing it (or paying much more later on).



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Please rush me a copy of THE MONSTER TIMES' SALUTE TO TELEVISION science fiction. I enclose one dollar for each copy.

THE MASK OF FU MANCHU

Two hundredth anniversary of the birth of the first world war in the East.

by Anthony Hodge. Copyright 1973 by David Smith.

Fu Manchu was a man of infinite evil, mystery, and invention, created by writer Sax Rohmer and played by actors like Boris Karloff, Warner Oland, Henry Brandon, and Chris Lee. Fu would stop at nothing to foist his fiendish plans on civilization—as we knew it in a never-ending effort to topple the decadent Western Powers from their perch of ruthless mastery. Author David Zinnman tells all about the inscrutable Oriental-mad-genius-would-be-world-conqueror's screen career.

As English newspaperman is waiting through dark, fogbound streets. For weeks he has been searching the Limehouse district, London's Chinatown, for a shadowy figure believed to be operating an international drug ring among British society.

So far, his wanderings have brought no leads. But on this night, a blade of light splits the darkness. The newsmen quickly slip into an alleyway. Thirty feet away, a black limousine pulls up. A chauffeur jumps out, crosses the street side and opens the door. Out steps a tall, imposing man.

"He was Chinese, but different from any Chinese I had ever met," the journalist later wrote. "He wore a long, black topcoat and a queer astrakhan cap. He strode into the house followed by an Arab girl. Or she may have been an Egyptian... The chauffeur closed the car door, jumped to his seat and backed out the way he had come. The headlights faded in the next..."

Sax Rohmer, the reporter, never found out if the exotic Oriental he had seen was, in fact, the head of a huge syndicate.



"Ask not what Fu can do for you, but what you can do for Fu," suggests the inscrutable Oriental master villain. It's a wise policy to exercise some caution around this man, however. In fact, if you don't use that good head on your shoulders, Fu might want to add it to his collection!

Screenplay by Irene Kahn, Edgar Allan Woolf and John Willard. Based on the novel by Sax Rohmer, serialized in *Collier's*, May 7-July 23, 1915; published in book form by Doubleday, Doran, October 1932. Camera, Tony Gaudio, Editor, Ben Lewis. Art director, Crane Wilborn. Directed by Charles Victor and Charles Brabin. Released by Metro-Goldwyn-Mayer, 72 reels.

Dr. Fu Manchu.....BORIS KARLOFF
Sir Dennis Nayland-Smith, LEWIS STODOLSKY
Sheila Burton.....KAREN MORLEY
Tavener Granville CHANTLES STANNETT
Fat Le Sueur.....MYRNA LOY
Professor Van Derg.....JEAN HERSCHELT
Sir Louis Batten.....LAWRENCE GRANT
McLean.....DAVID TORRENCE
Gay Le Song.....E. ALYN WARREN

But the sense of power, authority and malevolence the mysterious stranger transmitted was unforgettable. Rohmer found himself compelled to recreate the character on paper. And so Dr. Fu Manchu was born.

Over the years, Dr. Fu began to take on almost human form in Rohmer's mind. "Little by little that night, and on many more nights, I built up Dr. Fu Manchu until I could both hear him and see him..." Rohmer said. "I seemed to hear a slight voice saying, 'It is your belief that you have made me. It is mine that I shall live when you are smoke.'"

As he took shape in print, Dr. Fu became a sinister, power-mad crime lord whose singular obsession was to crush the white race with his yellow borders and win world domination. Physically, he seemed the very embodiment of evil.

Rohmer wrote, "Imagine a person tall, lean and feline, high-shouldered with a brow like Shakespeare and a face like Satan, a close-shaven skull, and long, magnetic eyes of the true cat-groom. Invest him with all the cool cunning of an entire Eastern race accumulated in one giant intellect with all the resources of science past and present. Imagine that awful being and you will have a mental picture of Fu Manchu."

Though the writing style lacked polish, Rohmer's stories bristled with excitement, mystery and, best of all, sinister chicanery. There were Fu's master-staffed Sir Dennis Nayland-Smith of Scotland Yard and his inviolable companion, Dr. Petrie. They bore a vague resemblance to Holmes and Watson—like Watson, Petrie narrated the stories—so did

Fu to Professor Moriarty. But why not? The Conan Doyle detective stories were the boldest magazine fiction going in those days.

MINIONS OF FU MANCHU

There was Fu's slow-eyed temptress daughter, Fat Le Sueur (played in the movies by Anna May Wong, and, believe it or not, by Myrna Loy), and assorted Asian henchmen. The most feared of them, Fu's "dacoits" (pronounced dah-koh-tye-fer, bad henchmen with scarred foreheads. The jagged scar represented an incision where Fu had cut into the brain of each one and removed his frontal lobe. The operation deprived them of will power and made them Fu's slaves. In one episode, Fu proposes to operate on Smith to change him into a dacoit. But Smith's pals rescue him in the nick of time.

However, what undoubtedly fascinated the public was Fu's exquisitely conceived tortures, especially as they came to life in the movies.

In the serial *Draughts of Fu Manchu* (1940), the master criminal (played superbly by Henry Brandon) drops the hero through a trap door into a pool where a hungry octopus waits to squeeze him to death. Shades of James Bond!

In *The Mask of Fu Manchu* (1932), Fu



Fu (played by the inimitable Boris Karloff) menacing young hero Charles Starrett by abducting one of his famous "Shanghai switchblades."



A pair of Fu Manchu's minions look on in impressive delight as actor Jean Hersholt prepares to get the pants via Fu's converging wall of slippery devils. This is about as emotional as Fu's devils get, by the way — just even tartan and killing could bring a smile to their lips.

(Bois Karloff) looks Jean Hersholt in a room with walls covered with diggers suddenly, the walls start closing in.

In the same movie, Fu has another victim (Lawrence Grant) in a table underneath a huge bell which starts ringing. Its peal begins driving him mad slowly.

But to give Dr. Fu his due, he was, despite his diabolical torture schemes, a cultured man. While his actions were ruthless, he was rarely crude or boorish in his personal relations with his adversaries. Unlike other brain cases of crime, he seldom sneered or nagged or lost his temper. He addressed his victims with the deference, courtesy and decorum of a true gentleman of the East. All of this accented the cold-bloodedness of his plots, making them seem even more fiendish and lustreous.

Finally, in his own way, he was a man of principle. When May Randolph (Louise Watson) double-crosses him during a kidnapping exchange in *Dr. Fu Manchu*, he is insulted. She has put his life in jeopardy. But he is even more irritated by her breach of faith in their bargain. "I must reward you," Fu tells her slyly, "that saving my people, honor is a sacred thing. Those who defile it can expect no mercy."

Fu, one of modern fiction's most popular villains, first appeared in print in a short story in 1911. Robner followed this in 1913 with the first Fu novel, *The Mystery of Fu Manchu*. (The work in its American edition is titled *The Indestructible Dr. Fu Manchu*.) Over the next four decades, Fu's diabolical deeds were celebrated in 13 more novels—the last one, *Re-Enter Dr. Fu Manchu*, in 1967, two years before Robner's death.

THE MAN BEHIND MANCHU

Robner, whose real name was Arthur Conan Doyle—yes, he took the pen name Sir Arthur Conan Doyle—was born in London in 1859. He went to London University. After a brief but unsuccessful career as a bank clerk and as an artist, he became a Fleet Street journalist. He soon branched off into fiction and began collecting a pile of newspaper clippings until he sold an adventure story called "The Leopard Coach" to *Chambers' Journal* and another entitled "The Mysterious Man" to *Penny*. His schoolboy interest had focused on ancient Egypt, and he used his knowledge of Egyptian lore, hieroglyphics and the occult as background for these pieces.

But his success really began when he switched to the Far East and started writing about Fu Manchu. Most of the Fu novels were serialized in *Cottons* magazine, which paid him about \$30,000

each. There seems to be no accurate figure of the sales of his books, which were translated into dozens of languages, including Urdu. But estimates are that they totaled more than 30 million copies. Robner never tried to kill off Fu—once at the urging of the Chinese government—but the wily and profitable Oriental always managed to be revived. Robner, whose sharp features, pipe and serious expression reminded people of a latter-day Sherlock Holmes, lived well and traveled extensively as the money he made from his fiction. Many of his stories were written in the United States, where he had a house in suburban White Plains outside New York City.

Eventually Robner tired of Fu. He wrote some of other short stories and novels. He once collaborated on an historical novel called "Hanged in Filly" and he composed a number of

songs. But despite his own preference, the public's main interest focused on Fu Manchu.

Fu was featured in a series of silent British two-reelers in the 1920s. Then, in the later 1930s and early 1940s, Fu became the subject of a radio program in the United States and a number of Hollywood movies. Warner Oland was the first to play him in talking pictures in the 1929 film, *The Mysterious Dr. Fu Manchu*. Oland repeated his role in *The Return of Dr. Fu Manchu* (1930) and *Daughter of the Dragon* (1931). But he was a bespectacled, overweight Fu—the weak, no doubt, of too many egg rolls—and his movie turned to stodge and slow-poke.

Karloff, who succeeded him as *The Mask of Fu Manchu* (1932), was a more cold and ruthless villain, as was Brandon in the exotic Republic serial, *Dr. Fu Manchu* (The serial, by the way, got its name from distant dreams that rolled mysteriously just before Fu clanked a

Fu displays one of his fiendish schemes to his daughter Fu Li Suen, played by none other than Myrna Loy, who soon graduated from her role as a Chinese temptress to her role as an Egyptian temptress in C.B. DeMille's *CLEOPATRA* in 1934.

reelers.) Republic planned a sequel serial called *Fu Manchu Strikes Again*. But it dropped the project in 1942 after the Chinese government reportedly informed the State Department of its objections to the picture.

After another lull of 35 years, the remarkable British actor Christopher Lee portrayed Fu in *Face of Fu Manchu* (1965), *Brink of Fu Manchu* (1966), *The Vengeance of Fu Manchu* (1968) and *Rise and Kill* (1969) (also known as *The Blood of Fu Manchu*). The latter productions were an attempt to catch on in the James Bond wave of blood and guts. But Lee



Fu's look might have been worse than his life, but nothing was worse than his society, as these national, near-snap fingerpicks indicate.

played the clever old doctor in unscrupled, Western fashion, and the pictures themselves, although they were in color, were flat and disappointing.

BORIS BRINGS IT OFF

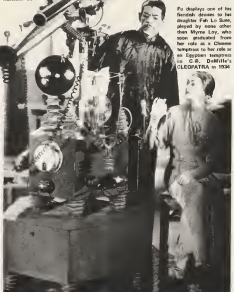
Monty Fu buffs into the Karloff movie as the best of the feature-length series. It is true that its action scenes seem hokey and its dialogue dead. But the movie is all so overdone that it is impossible to take it seriously. Actually, audiences were responsive to its wild and woolly sequels, reminiscent of silent serials. And the picture seemed to fit neatly into the pattern of the era B-movie movies flourished in the Depression years and Fu's battles with Nayland Smith were in the full-blooded tradition of exotic high adventure.

The movie tells of the plans of British Museum archeologists to mount an expedition to the lost Gobi Desert in northern China. The scientists are searching for the tomb of Genghis Khan, the Asiatic ruler who nearly conquered Europe in the thirteenth century.

They don't know it, but Fu Manchu is also looking for the tomb. He wants the sword, golden mask and scroll that he buried with the dead leader. With these symbols of Genghis Khan's power, Fu plans to present himself to the yellow race as a reincarnation of the mighty warrior in the Mongol-like guise, he plans to lead a united Asiatic uprising in a global war to destroy the white race.

Nayland Smith (Lewton Oltus) learns of Fu's plot and wants the expedition. But too late. As they are about to leave England, Fu's henchmen kidnap Sir Lancelotti (Lawrence Grant), chief of the party, and smuggle him to Shanghai.

There, we find Fu, resplendent in silken gowns, in his spectacular palace. At the outset, we see his cultured and



intellectual side. In one sequence, he makes reference to his doctorate degree in philosophy, law and medicine. In another, he talks an adversary to put down his gun "so we can talk like gentlemen."

But there is the dark side, too, and it, of course, prevails. Barton refuses to divulge the bomb's location. At first, Fu is gentle. He tempts him with bribes—including the charms of his lovely daughter Fah Lo Suee (Loy).

Barton is yielding. "Fu Manchu," he says, "I'm not for sale!" Unfazed, Fu chains him to a table to subject him to the inhuman torture of the bell. "It never stops," Fu warns, smiling. "Hour after hour. Day after day . . . You can't move. You can't sleep . . . Here you lie until you die."

However, Barton is a stiff upper-lip. Before of the old school. Even when Fu pours salt water down his parched throat, Barton won't crack. Unhappily, his courage will lead to his death.

MEANWHILE, BACK AT CIVILIZATION . . .

Meanwhile, Smith, Barton's daughter Sheila (Karen Morley), and her fiancé

straps Terrence to a surgical table and injects him with a serum composed of magic and gila monster poison. The serum is supposed to make him obey all orders.

At this point, we come to a dramatic climax. There apparently were two endings. One appeared in the original script and also showed up in the studio penbook prepared for newspapers and theatres. The other was the one that was actually filmed.

In major productions, it was not unusual for a script to undergo half a dozen revisions even after shooting started. In this case, there was an added concern that might have contributed to last-minute tinkering. Metro-Goldwyn-Mayer was not used to doing horror-type productions. (Universal, of course, became the specialist in this genre.) And studio executives, sensitive to the fact that a bad production might adversely affect the reception of other big productions, may have wielded an unusually heavy hand in reshaping the script.

The film did, in fact, go through a number of reshooting schedules. "Director's choice scene" (Charles Vidor) was fired to be replaced by Director number two (Charles Brabin).¹ said film historian



The rare original scene is not due to last too long. After two minutes of combat, Fu has been overthrown by an antidote he up to call out the guards and torture someone. But that's life in the World Conquest lot, for you.

Loy's role. In this version, the vulnerability of Fu's daughter leads to his downfall. Fah Lo Suee becomes infatuated with Terrence.² She nurses him until the serum wears off. Then, she seduces Smith from the spine torture and leads the two Occidentals through the palace catacombs to Fu's laboratory. There, she reveals her father's greatest secret—how with a super electrical ray he controls a huge, all-powerful robot. He counts on this attention to help lead his world rebellion.

Quickly, Smith crosses the wires in the ray machine and turns the robot on his father. However, instead of working the automation, the ray backfires and sedates Fu with an apparently lethal dose.

In the filmed version, we get some of

this barely-penky between Fah Lo Suee and Terrence. Instead, when the serum wears off, Terrence overcomes his guards. Smith, too, breaks his bonds and escapes from the pit of crocodiles, saving their flat heads as a bridge to safety. Then, the two young fancies, escape Von Berg and meet to Fu's lab.

Through a window they can see a vast temple below. Fu has put Sheila on a sacrificial table. Holding the sword of Genghis Khan, he stands over her white-gowned, seductive body. Hundreds of his followers look on. "Would you like to have a taste like this?" Fu asks. "The treasures of the world are yours." He turns to the white goddess and raises the ancient saber. "In the blood of Sheila Barton, I baptize this sword."

But Terrence and Smith have found Fu's electric ray. They open the window, turn it on Fu and snatch it. The ray kills the sword and it falls from Fu's hand. They run to the altar, pick it up and bring its cutting edge across Fu's neck. Then, Smith turns the lethal ray on Fu's midriff, sending scores to their death. And so ends the harrowing tale. But have we seen the last of this master crime lord? It seems most unlikely. Even as China has finally taken its seat in the United Nations, we know this somehow Fu will return. It there not somewhere, an opulent mansion where silent curtains like the wall? Where the sleek mist of incense fills the air and a gong is sounding? And inside is there not a life, giant, grey-eyed, rain-gratingly maddening. "The world shall hear from me again!"

"Apparently, some of the treatment showing Fah Lo Suee's amorous side was filmed—although it was cut from the version I saw. But Kenneth G. Lawrence, crime buff who runs the Motion Picture Studio in Hollywood, recalls seeing a version showing Fah Lo Suee making for Terrence while his father is through torturing him. Karloff, looking as he stepped on the table, tells his daughter there won't be much left of any son he has. "Loy then goes to the strangled down stairs," Lawrence says. "Loy's body is in front, with his shirt and corset one of his supplies that he brought." To Lawrence, Loy was depicted as "a sympathetic." He added "His scenes hold up best."

DR. FU MANCHU SERIES

1. *The Mysterious Dr. Fu Manchu*, Paramount, 1929, Howard V. Lee
Walter Crane, Lee O. Fu Manchu, Ned Hamilton (Dr. Jack Perini), Jean Arthur as Lili Hsiao, Q.P. Hooper as Raymond Smith, William Austin, Claude King, Charles Stevenson, Mollie Johnson, Leonard Devlin, Charles Stevens, Donald Macdonald, Charles Gillett, 78 minutes

2. *The Return of Dr. Fu Manchu*, Paramount, 1930, Howard V. Lee
Walter Crane, Ned Hamilton, Jean Arthur, Q.P. Hooper, William Austin, Evelyn Hall, Margaret Pinner, Evelyn Selby, Shirley Gordon, David Dumas, Tessa Harris, Tony Fumero, Anthony Barker 71 minutes

3. *Daughter of the Dragon*, Paramount, 1931, Louis Connors
Anna May Wong (as Ling May), Walter Crane, Benay Hyman, Lee O. Fu Manchu, Raymond Farnham, Frances Davis, William Austin (Dr. John Smith), Ned Hamilton, Mollie Johnson, Charles Stevens, Donald Macdonald, Charles Gillett, 70 minutes

4. *The Mask of Fu Manchu*, MGM, 1932, Charles Brabin and Charles Brabin
Boris Karloff (as Fu Manchu), Liane Stone (as Raymond Smith), Karen Morley, Myrna Loy (as Fah Lo Suee), Charles Stevens, Jean Harlow, Lawrence Grant, David Tomlinson, 72 minutes

5. *Drums of Fu Manchu*, Republic, 1940, William Whitney and John English
Harry Brownlee (as Fu Manchu), William Hodge (as Dr. Raymond Smith), Robert Kerr, Gene

Franklin (as Fah Lo Suee), Cliff Hyman (as Dr. Jack Perini), Tom Chern, Liane Stone (as Lili Hsiao), Charles Stevens, Charles Gillett, John Dixon, John Martin, Douglas Fair, William Austin, Charles Stevens, Donald Macdonald, Charles Gillett, 70 minutes

6. *The Face of Fu Manchu*, Warner Brothers-Seven Arts, Ltd., 1943, Guy Duns
Christopher Lee (as Fu Manchu), Mill Green (as Dr. Raymond Smith), James Robertson James, Howard Marion Crawford (as Dr. Walter Perini), Ted Chin (as Lin Tang), Joachim Fouchberger, Karin Dor, Walter Hill, Harry Rogers, Paulist Toy, Peter Henderson, 85 minutes

7. *The Widow of Fu Manchu*, Warner Brothers-Seven Arts, Ltd., 1944, Don Siegel
Christopher Lee, Douglas Fair, Liane Stone (as Lili Hsiao), Mollie Johnson, Charles Stevens, Charles Gillett, 70 minutes

8. *The Vengeance of Fu Manchu*, Warner Brothers-Seven Arts, Ltd., 1945, Guy Duns
Christopher Lee, Tony Tamar, Ted Chin, Douglas Fair, William Austin, Howard Marion Crawford, 81 minutes

9. *Kiss and Kill* (also known as *The Blood of Fu Manchu*), Commonwealth, 1945, Guy Duns
Christopher Lee, Richard Denham (as Raymond Smith), Howard Marion Crawford (as Dr. Walter Perini), Shirley Eaton, George George, Ted Chin, Liane Stone, Mollie Johnson, Charles Stevens, Charles Gillett, 70 minutes



While Fu was Terrence attempting to prove his individuality, his real desire was the same as some of our real scientists, writers, and politicians—conquest of the world and total control over its fate. Is that really asking so much??

Terrence Grassville (Charles Starrett) rush to China, hoping to find the sacred objects and rescue Barton. They reach the tomb and search the relics. But when they start searching for Barton, Fu's men capture them.

Then, Fu begins a series of uneasy tortures. He ties up Smith and lowers him head first into a pit of howling crocodiles. He straps Von Berg (Hendrick), a Central member of the party, between converging walls of spikes. Fu affectionately calls this torture his "room of sin silver flags." He prepares Sheila for a human sacrifice. Finally, he

William K. Brennan. "And many scenes were shot for the flimsiest of reasons. For example, at one point, it was Lewis Stone who was trapped in the spiked torture device until somebody thought it would be more interesting and potentially more gory to have fat and pemping Jean Harlow quivering before those spikes."

WANTON WOMAN

So we have two documentaries. The first, the one that appears in the studio pressbook, gives more emphasis to Myrna

the monster times teletype

... Prints news, reviews, pressruns, grain-flashes ferreted out by BILL FERET, Monsterdom's answer to Rona Barrett. Bill is in show-biz: a singer, dancer, actor and has many contacts in the domain of Entertainment; films, TV, live stage, and all like that. Where other monsterpuffs get news to you months after a film's already been released, Bill Feret's TELETYPE lives up to its name, and reveals to you info of horror fits & ceremonies when they're still only in production. Impress friends and fend alike with inside info on monster movies that haven't even been made yet! Goshawoodie, gang!

Most of the recent monster activity seems to be centered about the "bookends," what with ABC-TV leading the lot with its all-night WORLD OF ENTERTAINMENT series of ghoulies, and the excellent NIGHT STRANGLER, and many other Movie-of-the-Week jugular pangs. And there's still more to come.

Paramount TV is readying a series for 800 Study, formerly of MY FAVORITE MARTIAN, called MAGICIAN. "Shades of Mandrake," an action-adventure-crime-fighter, with Robin Hood tendencies? Barry Crane, producer of MISSION IMPOSSIBLE, will produce the pilot.

The NBC Samory Davis mystery movie special on February 14 seems firmly decided to be a series. Titled POOR DEVIL, it concerns an inept messenger of Satan, and Christopher Lee guest stars as the boss. Paramount TV produces this one too.

Stated also for a series possibility is THE STRANGER, airing on February 26 on NBC. Glenn Corbett stars as an astronaut stranded on an alien planet.

Filming has already begun in London on THE MUTATION for Getty Picture Corp. Most scientists tried to reduce the human to its prehistoric origin. Donald Pleasence, Jill Haworth and Julie (CREATURES THE WORLD FORGOT) Ege.

A suspense called THE PTX just completed shooting in Montreal for Allard Artists. Karen Black and Christopher Plummer are headlined.

If you're in the vicinity of Mexico City you can treat yourself to the delicious box-office smash double-bill of MUMMIES OF GUANAJUATO and THEFT OF THE MUMMIES OF GUANAJUATO. (Whoever stole them, should kept 'em.)

Now that we turn to out attention to the snailier one-scene?

We have a real bogy to begin with... FLESH FOR FRANKENSTEIN starring none other than "Tarzan's own She-Devil" Monique Van Vooren as



Sharon as a sensitive Frankenstein's Monster in the ABC-TV version of the Mary Shelley classic latest re-make. The show was snail, but he wasn't bad.

Barnes Frankenstein. It will be an updated version produced by Carlo Ponti and... Andy Warhol?

The Cannon Group will be losing L. MONSTER starring that old vocal/vocalizing song-and-dance team Chris Lee and Pete Cushing.

THE SPECTRE OF EDGAR ALLEN POE



THE SPECTRE OF EDGAR ALLEN POE has completed shooting and should be released in the next few months.

Robert Walker enacts E.A.P., with Carol D'Amato, Tom Drake and Carol D'Amato co-starring.

If you were disappointed with the demise of Sebastian Cabot's GHOST STORY, don't be, and don't keep away from its replacement, CIRCLE OF FEAR. The child has surpassed the parent. The stories are super, even if the tale is a little repet.

The Windmill Films will be releasing MALATESTA'S CARNIVAL, though what festivities one can produce about cannibalism, I don't know.

Double-billing in Kansas City you'll find two feature films—NIGHT OF THE CORRA WOMAN and LADY FRANKENSTEIN. Also playing there is ENCOUNTER WITH THE UNKNOWN. Watch for them in your area soon. No wonder Dorothy left for Oz.



Elia as the reluctant bride with the electric Afro in BRIDE OF FRANKENSTEIN.

Dear Elia Landchester, the of "bride" herself, is before the cameras at present shortly by quite an astounding cast. TERROR IN THE WAX MUSEUM also stars such personalities of the cinema as Broderick Crawford, Maurice Evans, John Carmichael, Louis Hayward and Patrick Knowles, all of whom have entered the ranks of masters of the macabre through many film and TV roles.

Before the cameras in Madrid, Sue "Lolita" Lyon, Fernando Rey and Gloria Grahame star in TAROT.

A Danver-based company will be tending FUTURES, described as a clairvoyance-suspense.

CON-CALENDAR



DATE	CONVENTION	LOCATION	PRICE	FEATURES
March 11	The Second Sunday Phil Seuling 621 Avenue Z Brooklyn, New York	The Hotel McManis 6th Avenue and 34th Street New York City	\$1 at the door	COMIC BOOK DEALERS & COLLECTORS No Special Quota
April 20 to April 22	Espace Post Office Box 3781 Santa Barbara, California	International Hotel 6211 West Century Blvd Los Angeles, California	\$10 at the door \$5 waiting	Wes Coen's first STAR TREK feature, complete with lots of STAR TREK props
Feb. 16-18	Star Trek Con. At Shorter Post Office Box 55 Old Chatham Station New York 10011	Hotel Commodore 42 Street and Lexington Avenue	\$5 at the door \$3.50 in advance	Jimmy Doohan, Isaac Asimov, Oscar Katz and lots of Star Trek stuff.
April 20-22	Luna Con. At Shorter Post Office Box 55 Old Chatham Station, New York 10011	Stellar-Hilton Hotel 23rd Street and 7th Ave. New York City	\$3 in advance \$5 at the door	The biggest annual sci-fi convention in New York. Many famous guests.

THE CON-CALENDAR is a special exclusive feature of THE MONSTER TIMES. Among the great load of news are quoted and various gatherings of equally curious zanylets. The gathering called "conventions," and the nature, called "fairs," means the attention of free and non-free alike, hence the trail-blazing reader service.

To those readers who've never been to one of these fair-themed affairs, we recommend it.

Detectors of such events put them down by saying that they're just a bunch of connoisseurs and science fiction writers and comic book publishers talking, and signing autographs for fans who, like me, mean, spend more on out-of-date comic, science fiction pulp, and monster movie stuff. But that's just the reason for going. If you were a couple of glossy pictures of Dennis in King Kong, or a 1943 copy of Arkham Comics (and those know why)

or if you wish to see classic horror and science fiction films, or meet the stars of old time movie serials, or today's top comic book artist and writers—or if you just want to meet other monster or comic science fiction freaks, like yourself, and learn you're not alone in the world, OR if you want to meet the affable domineering ladies who bring out THE MONSTER TIMES, go ahead and visit one of these conventions. No day-out

Looks like we'll be seeing an Italian presentation called THE MONSTERS OF DR. FRANKENSTEIN. Perhaps Frank's electrodes will be mislabeled?

Mighty busy missy... Gayle Hunnicutt, having just finished SCORPIO, and 20th's THE LEGEND OF HELL HOUSE, joins her hubby David Hume Davis at Ektavue Studios, London for Hammer's psycho-thriller VOICES.

Richard Harris will star in a musical-New-action-and-animated version of Jonathan Swift's GULLIVER'S TRAVELS. Dan Black wrote the lyrics and John Barry of the BOND films wrote the music.

If you haven't heard already, there is a definite sequel to ROSEMARY'S BABY, in preparation, picking up where the original ended.

Robert Mulligan, director of THE OTHER, has been collecting LIZZIE BORDEN material for 16 years, and intends to bring a lot of little-known facts about the malingering Lizzie into his new film. Would one call him an ex-collector?

Christopher Lee joins Diana Canevari and Ingrid (COUNTESS DRACULA) Pitt in a new British film entitled THE WICKER MAN. Pic will shoot entirely in Scotland.

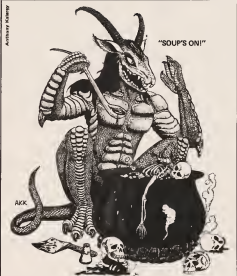


Now if I may act as a travel agent for a moment. If you've never been to Salem, Massachusetts, and are within travel distance, by all means go. It's fantastic.

Besides being treated to Nathaniel Hawthorne's actual HOUSE OF THE SEVEN GABLES, and many other historical sites all over town, you must pay a visit to the WITCH MUSEUM.

There you'll find wax figure tableaux depicting the witch-hunt persecutions, as well as a superb enormous figure of a bat-winged, goat-headed, snake-bodied Satan. On the floor there is a gigantic pentagram in a circle, with red back-lighting covered with cabalistic symbols and demonic names inscribed. It's well worth the trip. If it's too far to drive, fly... by broom, of course. ■

Anthony Kasper



"SOUP'S ON!"

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This book is now available for only \$10, plus \$0 extra postage from the fine folk at THE MONSTER TIMES. Order now, the monsters in our shipping department are just waiting for your order.



"FLASH... SHOULD I ZAP THEM FOR TELLING THE WORLD ABOUT US?!"

Everyone who's seen the STAR TREK known about the world's most renowned character, FLASH GORDON. Flash and computer-generated Goo Zarker, delightful Gale Anden and the ever-despicable Ming the Merciless have made the scene just about everywhere. They have been in the movies, the comic strips and even television and comic books. Flash certainly has been around, and now to chronicle all those trials and tribulations comes HERITAGE—dedicated to Flash Gordon and Flash Gordon alone.

Heritage is published in two volumes, and both are now available from THE MONSTER TIMES.

VOLUME ONE—"Flash Gordon—Super Serial" by TMT's own Allan Asherman which considers the fine points of the Flash Gordon Serial and is replete with stills. Then there is an interview with Mr. Flash Gordon himself—Buster Crabbe. In the interview, conducted by world famous comic artist Al Williamson, Crabbe talks about himself, Flash and his new movie, THE COMEBACK TRAIL. The interview abounds with stills from Crabbe's movies and dozens of candid.

And for the comic fans amongst you, there are strips by famed illustrators Jeff Jones, Mike Kaluta and Frank Brunner. Footloose are by Gray Morrow and Kenneth Smith. Illustrations by Frank Frazetta, Al Williamson, Roy Krenkel and Reed Crandall.

HERITAGE, volume 1 contains 64 sturdy pages with a full color cover of Flash by his definitive delineator, the late Alex Raymond. The price, only \$3.50.

HERITAGE, VOLUME 2—also an all Flash Gordon issue. Heritage's fraternal issue is "An Evolution of the Flash Gordon Strip," written by MONSTERS AND HEROES editor, Larry Ives. Ives is

inclusive in his comments and his article is liberally sprinkled with strips and stills.

For the comic fan, there are strips by Reed Crandall (called "Flash's greatest living artist"), Bruce Jones, Steve Harper, Neil Adams, Carlos Garmez and Robert Munro. Also included are portfolios by Al Williamson, Mike Royer and Stanley Pitt (Australia's greatest artist). Also, illustrations by Ben Wrighton, George Evans, Roy Krenkel, Gray Morrow and Wallace Wood.

HERITAGE, Volume 2 contains 78 sturdy pages with full color cover by Al Williamson and Gray Morrow and back cover by Wallace Wood. The price is only \$5.

Together, or separately, these books are a must for any Flash Gordon fan, any serial fan, any comic art fan, any fan. In fact it's a must for anyone. So just fill out the coupon, rocket it by mail to THE MONSTER TIMES and we'll get it over to you by return postage.

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MONSTERS FROM THE MOVIES

A famous monster once said: "What this country needs is a good \$1.95 monster book. Well, finally, in answer to that famous monster's cry is the J.B. Lippincott Company, with not one book, but three \$1.95 monster books!"

The first is **MONSTERS FROM THE MOVIES** by Thomas G. Aylenworth. MFTM is 160 pages loaded with great pictures and tremendous text. It's a thorough survey of all the monster movies we have ever loved! Frankenstein,

Wolfman, Dracula, Dr. Cyclops and dozens of others. We know you'll want to put this one under your pillow at night. It's that good.

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KARLOFF

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This issue has been weeks, even months in the making and we hope you realize that you cannot afford to miss it. You do realize by this time, of course, that during the *Dark Ages* we would have been burned at the stake as wizards for this... don't you?



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